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Usability of print techniques as a means of design during lifelong learning process

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Abstract

The aim of this study is to show the usability of printmaking techniques as a means of design during life long learning process to the individuals from different ranges of jobs. People's heading towards change in the fields that are suitable for themselves is a design problem. For the social life to grow stronger, the continuity of a person's design thought is coming into question. A person's participating into some learning activities can provide this continuity. Purposing that, printmaking techniques provide an enjoyable and impressive work space. With this thought, during the conference there will be a workshop in which print techniques are practiced.

Keywords: Print Techniques, Design, Life Long Learning, unit

1. Introduction

The rapid developments in today's technology simplify the people's activities and force them to change while accelerating the communication between people and the societies. It's also a reality that reaching and using the information provides an individual a stronger position in the society. This is up to the people's acception of life long learning as a process and keeping themselves ready for change.

People's tending to change in the fields which are suitable for them is design problem. A person should be able to design his own position for the future and as an important component of the social life. An economically, socially and culturally strong society will be available only with the plurality of the people who can make these designs.

The continuity of a person's design thought is important to make the social life strong. A person's taking place in some artistic learning activities can provide this continuity. Suat Kemal Yetkin (1968) calls attention to the positive effects of the artistic activities on the people by stressing that a realistic education is up to the inseparable cooperation of the science and art and that the sensation and the emotion which provide evaluation of the quality of the experiences acquired for a whole life cannot be dismissed. Participating the activities which will actuate the information and skills in specific periods of time in vocational and social life can give direction to the awakening of the new ideas and can contribute to rise the success and happiness of the individuals' in their social lives.

The print-painting techniques provide an enjoyable and impressive field of study for this purpose. The print techniques are used by the artists to produce works. The mold materials used in these techniques require suitable working environment. In this study a print technique which can be practiced in a person's personal office or in a corner of his house and which doesn't need many types of equipment is chosen. This print technique is a high print technique application which is made with the wooden or linoleic molds. It's aimed to develop pattern production by repeating units by making the wooden or linoleic material mold like a seal.

2. Print with wooden or linoleic molds

In short, it's an art activity which is made with print-painting molds. Any kind of material whose surface is

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available to be processed can be used as a mold. The mold is shaped with the special scribes and engraving heads. The pattern which is created by giving depth and height on the surface is transferred on the paper or fabric surfaces by giving paint. The depth which is made on the mold won't take the paint in so those places in the transferred surface will be empty. Rubber rollers are used to give paint to the mold. If the deepness is higher than 4-5 mm. it's also possible to give the paint with the help of a buffer.

The wooden surfaces can be engraved in two ways for the water way and the surface depth. The water way reflects the natural tissue of the wooden and adds wood effect on the design. The engravings which are made in depth means using the wooden material as any mold tool. Thin steel wire brushes or specially produces engraving knives are used to make the wooden surfaces mold.

Linoleic is a soft material which is available to be engraved as a mold and which has 3-5 mm thickness. Its actual field of usage is flooring however, it's preferred because it keeps the paint well, and it's available to be shaped and obtain tissue. Also on linoleic the patterns are engraved by using special engraving knives. The pattern is transferred to the actual surface by giving paint to the high places .

Wood and linoleic are easy to find materials. It's also quite easy to process pattern on their surfaces. These features of the wood and linoleic are the main reasons for us to prefer them to make the design development materials of our study.

2.1. Making design by using unit repetition

The "unit" concept, which is mostly used in art of ornament, is the smallest element that generates the composition. The units provide the designed structure to emerge as a whole via the methods such as repetition, intermittent repetition, symmetric, asymmetric or sliding symmetry etc. The pattern production via the unit repetition method has been used since the old ages.

The ornaments which had been made via the unit repetition method were identified on the wall of a temple which is dated back to the Neolithic ages B.C. in Çatalhöyük (Mellart, 2000), excavations (Picture 1). In the same region it was seen that the ornaments on the wall of another temple were completed with the bordures which were made with the unit repetition method . On the wall of another temple the human hand was used as a mold and with its repetition an ornament which makes up an environment bordure was founded (Mellart, 2000), (Picture 2). In Çatalhöyük excavations again, baked soil seals that were used as molds were found. These seals could be used as wall ornaments or ornaments on clay containers (Mellart, 2000), (Picture 3).



Picture 1. Of the wall ornaments in Çatalhöyük.

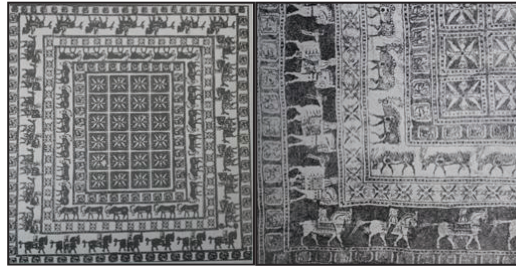


Picture 2. Hand print and drawing from Çatalhöyük temple ornaments.



Picture 3. Seals made from baked clay found in Çatalhöyük

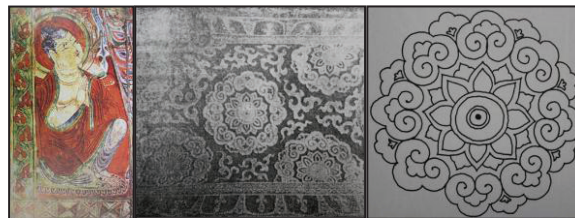
In the Hun carpet which was taken out from the Fifth Pazyryk Cairn and which dates back to the years B.C., figures such as horse cavalry and deer and bordures with the repetition of the geometric shapes were made and by arranging these (Özkeçeci, 2004, Diyarbekirli, 1972), carpet pattern was formed (Picture 4). Also in the wooden paravane which dates back to 700s BC. and which was found in the tomb of King Midas in Gordian and that's now exhibited in Ankara Museum Of Anatolian Civilizations (Akurgal, 2000), ornament arrangements which were made with the unit repetition method take place (Picture 5).



Picture 4. Unit repetition in Pazyryk carpet.



Picture 5. Midas's paravane



Picture 6. Wall ornaments of the Uighur Temple in Bezeklik

The walls, pots and pans, door etc. ornaments in which the patterns produced via the unit repetition method used lasted their existence in the cultures of the societies which lived in different ages. The unit repetition made up the

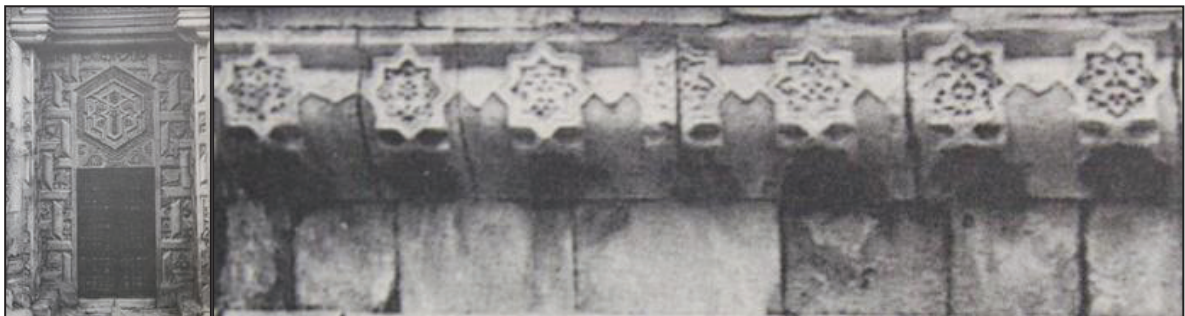
main tissue of the theme which provide the ornament in the wall paintings of the Uighurs in Bezeklik temples (Özkeçeci, 2004) (Picture 6), in stone ornaments of the Hellenistic age temples, in ceramic pots of Byzantine age (Kürkman, 2005), (Picture 7), in the architecture and carpets of the Seljuks (Picture 8) and in the wall, carpet and fabrics of the Ottoman age (Picture 9). M.C. Escher made designs by using unit repetition in very different ways (Picture 10). Thinking that these ornament samples have been taken under protection and exhibited in museums, we believe that it will be beneficial to use these molds which were made as unit repetition in the activities in Life Long Learning process. New applications which will be made by emulating this historical process may bring movement and vividness to the social life of an individual.



Picture 7. A Byzantine plate



Picture 8. Detail from a fountain that belongs to the Seljuks.



Picture 9. Details from the crown doors and ornaments from the Divriği Ulu Mosque in which unit repetitions take place



Picture 10. Of the designs that the German artist M.C. Escher using the unit repetition in different ways.

2.2. Preparing print molds

First of all, the drawing and the material of the unit patterns which will be used as a mold should be prepared. In this study, two kinds of materials are suggested: Wood and Linoleic. Wooden mold material is cut in the preferred measurement in carpenters and its arrangement is made. But Linoleic can be supplied from the places which sell artistic materials and it's resized according to our unit pattern. While making these processes, we shouldn't forget that the mold will be used like a seal. For this reason, sticking the mold to an item that will be used as a handle will make the print process easier.

The materials and the equipment that will be used for mold making will be as following:

- (a) Wooden items (pine, hornbeam, walnut, poplar etc. can be in any size as wished)
- (b) Linoleic (At least 4 mm thickness, can be in any size as wished)
- (c) Wooden handle to stick the linoleic mold
- (d) Engraving knives whose heads are sharp and of different shapes (V-U-/ shaped heads).
- (e) Thin and middle thickness emery to fix the wood.
- (f) Water-based textile paints (colors as wished)
- (g) Medium (Material which slows down the rapid drying of the paint)
- (h) Brush of suitable size to mix the paint
- (i) Paint pot to be used in giving in the mold process (can be wide, splayed storage containers in mid size) or Stamp mechanism.
- (j) In various colors and textured papers and types of fabric in any wished size.
- (k) Scissors
- (l) Utility Knife
- (m) Protective Gloves
- (n) Work apron
- (o) Proper study table
- (p) Napkin for cleaning
- (q) Soft surfaced tarp in the size of the table to put under the paper.

2.3. The application of the print

The unit motives are designed in the way that they can be added to each other side by side, one under or turned upside down. It's drawn in the opposite direction according to the direction which will come out after print on the wooden or linoleic material which is cut in the preferred size. The places which shouldn't be painted will be engraved and deepened. So the engraved material will be a mold.

Paint is given to the mold with brush or stamp. Rubber roller can also be used while giving paint. The painted mold surface is printed as the first unit on the fabric or paper surface whose size is fixed and ready to be used. As the processes are repeated, designed actual theme will appear.

The print processes, provide other themes to be developed by repetition or intermittent repetition to be in harmony with other units. By changing colors or adding new colors new designs can be emerged. These processes can be freely tried and go on this way.

3. Conclusion

People can apply their unit repetition method used designs in various places and surfaces in their daily lives (wall, cabinet doors, decorative artistic products etc.). These designs that were made by themselves can contribute to the development of self-confidence, stability and handiness of a person. This is important as it emerges the existence and continuity of the design idea in people to strengthen the social life.

The appearance of this continuity is up to the participation of the individual in some artistic learning activities. It's a true jurisdiction to say that people's participating in artistic activities can affect them to obtain many experiences in their lives. People's participating in artistic activities to increase their information and skills in the periods of time that they allow while they maintain their vocational and social lives, can direct them to waken new thoughts and can contribute to increase their success and happiness in their social lives.

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